

American Art News

VOL. XIII., No. 3. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, OCTOBER 24, 1914.

SINGLE COPIES, 10 CENTS.

THOSE DARLEY SULLYS.

Philadelphia's loss of the Sully-Darley Sullys, through Mr. Darley's bequest to the Metropolitan Museum, made public last week, has raised a storm of controversy in the papers of the Quaker City. Following a defense of the testator's alleged infidelity to his "home town," and that of the painter to boot, made by President Lewis of the Pa. Academy, published in the ART NEWS last week, Mr. Harrison Morris, its erstwhile director jumps into the discussion with a statement of what he considers the plain truth about the matter.

Mr. Morris does not mention, and no more does Mr. Lewis, the real "nigger in the woodpile." Some years ago, during the régime of Mr. Morris, it will be remembered that, during a period of house-cleaning, he sent a number of canvases that had been bequeathed to the institution to be sold at public auction at the American Art Galleries in New York. Among them was a picture bequeathed by a gentleman whose surviving son went to great length to bring the Academy's action in regard to bequests to the attention of collectors. He issued broadcast a pamphlet setting forth the facts.

It is understood that this circumstance was a potent factor in determining the action of Mr. Darley in leaving his pictures to a New York Museum in preference to the old Academy of his home city.

Mr. Morris's letter is herewith reprinted from the "Evening Bulletin" of Oct. 15 last:

"The Pa. Academy ought, by every element of appropriateness and justice to be the repository of such works (the Darley Sullys.) But nobody ever thinks of leaving valuable and enduring objects to it; at least, nobody has, in recent years, left it any considerable bequest in money. Directors (rich and respectable) die—like John H. Converse, Charles Hare Hutchinson, Dr. Packard, Dr. Francis Lewis and George D. Widener—and leave it nothing. Why? Because it is recognized (even by its Directors, who do so little for it, alive or dead) that it is not properly managed."

"It was inaugurated as a public institution; it was paid for by public subscription, and it now receives from the city some \$17,500 per annum. But its management conceives it to be a private concern, run by a few absentee Directors who control its votes, but know nothing of Academy management, of the fine arts, of art instruction or of public need in art. Though this is not revealed as it ought to be by the local press, it is not ignored by those having precious works to bequeath, and I happen to know that Mr. Johnson and Mr. Widener long ago debated the question of leaving their collections to the Academy and dismissed the idea because it was plain that they would not receive proper care by trained skill, and management."

"There are other witnesses I could cite, but it seems unnecessary. Therefore, as one crying in the wilderness of Philadelphia art, I say—while writing of the causes of the loss of Mr. Darley's precious Sullys (an humiliating and disheartening loss)—why not speak of the true cause? We haven't an Art Gallery—are not likely to have one these twenty years; but we have an Academy whose duty is public, whose functions are private, and hence is unfavorable for the reception of such gifts."

"In my opinion, Mr. Johnson's collection will also go to New York. He is a Director of the Metropolitan Museum and has not seldom lent it works denied the Academy. There are some who believe that Mr. Widener does not mean to leave his things to Philadelphia. Indeed, Mrs. Elkins told me he did not. Before we build an Art Gallery, let us be sure we are going to have enough to fill it; and let us reform, modernize and emancipate the Pennsylvania Academy of the Fine Arts."

"GIOCONDA" TRAVELS AGAIN.

Le Temps, Paris, is informed that Leonardo da Vinci's "Gioconda" is at present in Toulouse. The "Venus of Milo" is away from home just now, but where she is it is not given us to know. In one night, last month, eight hundred of the most celebrated canvases in the Louvre followed the example of the "Gioconda" and the "Venus," and started for (passage deleted by the censor) on board of special trains. Some of the very large works of art in the Louvre, which could not so conveniently be removed from their accustomed places, have been elaborately protected against injury from bombs. Paul Veronese's "Wedding Feast at Cana" in the Salon Carré was wrapped up in thick protective coverings of fireproof materials. The colossal statue of the Victory of Samothrace was also protected by an elaborate device. Similar precautions were taken early in the war at the other Parisian museums, the Cluny, the Luxembourg, the Carrière, the Versailles Palace, etc.

TURNER ETCHINGS FOUND.

A group of etchings by Turner has been discovered at Bigelow, Ark., in the possession of Mr. T. R. Davidson, who received them from his cousin's children of an Englishman named F. G. Tepper, supposed to have been some connection of the artist. On Turner's heirs being advertised for, Tepper went to England, and is said to have returned with a comfortable fortune and many works of the master, which now hang in the home of his children in Camden, Ala.

GOYA'S CONDE DE TEBA.

An individual and distinguished portrait by Francisco Goya, of the father of the Empress Eugénie, El Conde de Teba, is reproduced on this page, by the courtesy of the Ehrich Galleries, 707 Fifth Ave. It is far away from the hackneyed and so natural and unaffected and so satisfying technically, that it merits a very high place in the work of the Spanish master. The canvas is reproduced in Calvert's work on Goya and is commented upon in the monograph of Dr. Valerian von Loga, of the Kaiser Friedrich Museum of Berlin. Dr. Von Loga who wrote under date of Nov. 9, 1912, says: "This painting is the identical one which I saw years ago in the possession of Don Jose Lazaro in Madrid. (No. 341 in my book, of his catalog works). It was prob-

FRENCH RELIEF FUNDS.

The American Artists' Committee of One Hundred, for the relief of the families of French soldier-artists has received a number of accessions to its membership, and is to number one hundred.

Among the new members are: John W. Alexander, Abbott H. Thayer, Cecilia Beaux, Evelyn Beatrice Longman, Lucia Fairchild Fuller, Douglas Volk, Milton Bancroft, Frederick S. Lamb, William Sergeant Kendall, May Wilson Preston, Mary Greene Blumenschein, William W. Churchill, Ross Turner, Jules Guerin, Walter L. Palmer, Taber Sears, Janet Scudder, Ella Condie Lamb, Chester Loomis, William DeLeftwich Dodge, Colin Campbell Cooper, John H. Fry, Richard N. Brooke, Thure de Thulstrup and Lorado Taft.

NOTABLE SCULPTURE EXHIBIT.

It is indeed unfortunate that the crowding interest of the great war and the fact that art lovers have not returned to town combined to prevent adequate notice in the press, and attendance at the recent exhibition of the models for the statue to be erected by the Players Club in Gramercy Park, recently shown at the National Arts Club, in the competition arranged by the Players Club, in which Edmond Quinn was successful.

The statement was made in the ART NEWS of Oct. 17 last that the award made to Mr. Quinn "had created considerable dissatisfaction." This statement should be qualified. It was not intended to convey the impression that Mr. Quinn's work was unworthy of selection in any way. It speaks for itself as a most artistic, dignified and appropriate conception—one of which the sculptor, the Players and the city may well be proud. The "disaffection" alluded to, existed among the many friends and admirers of the models of the other sculptors who competed, and this "disaffection" was natural, as there was not one model which was not good, while most of them were exceptionally fine and emphasized the strength and beauty of American sculpture of today.

Each sculptor presented the great American tragedian in his best and most representative character of Hamlet. Booth was the greatest Hamlet that the stage has ever seen or will ever see, because in his temperament and appearance—he was Hamlet. This fact the competing sculptors realized, and when one studied their presentments it was only necessary to differentiate between the poses, expression, and especially between the arrangement of accessories. To the writer the models of J. Massey Rhind, Earle Fraser, John Flanagan, John Roubush and Robert L. Aitken, followed in order and pressed close upon the winning one of Mr. Quinn, and one can well understand why each model had its warm friends and admirers, who did not hesitate to voice their disappointment when their favorite was not chosen.

The model submitted by F. M. L. Tonetti was an original and forceful conception; although not as appropriate for the Park as were the others.

Altogether the competition was inspiring and most successful in emphasizing the strength of American sculpture of today, and the firm intellectual grasp of the subject and idea of the competition, by those who took part. It should have had a wider audience. J. B. T.

CANESSA'S WAR ADVENTURES.

Chevalier Amedeo Canessa, junior member of C. & E. Canessa, of Paris, Naples and New York, is expected to arrive on the "Duca degli Abruzzi" from Naples today. At the war's outbreak he was in Paris, and having been requested by the French authorities to leave the French capital within twenty-four hours, and not being able to secure any accommodation to transport himself and some pieces of his collection of rare antiques, he resolved to ride out of Paris on his automobile to Italy, with his chauffeur and to carry a quantity of Greco-Roman bronzes, marbles, etc. Mr. Canessa was carrying an antique vase of a peculiar shape, resembling a modern shell used for siege guns. Upon arriving at Culoz, Haute Savoie, an over-zealous inspector, assumed that this Roman 11th Century B. C. vase was an explosive shell. He consequently seized the car, placed Mr. Canessa and his chauffeur under arrest and took them to the Prefecture of Police. Here the French gendarmes, with their guns and fixed bayonets, surrounded the auto, while a crowd filled the Place de l'Hotel de Ville and spread the rumor that two supposed German emissaries had driven into the town with an auto loaded with explosives to blow up the place. However, the Chargé d'Affaires of the Italian Consulate at Grenoble, having been summoned to appear, after examining, together with the Mayor of Culoz and the Chief of Police, the documents and the bronze vase Mr. Canessa and his chauffeur were released and allowed to proceed to Italy with their car filled with harmless antiques.

BRINTON-PEART.

Mr. Christian Brinton, the art critic and writer, was married to a cousin, Miss Caroline Peart, daughter of Mrs. John Peart of Westchester, Pa., Mr. Brinton's ancestral town, on Oct. 15 last, at Ardrossan Park, Westchester.



EL CONDE DE TEBA
Francisco Goya

At the Ehrich Galleries

ably painted at the time of the War of Independence between 1808 and 1814. On account of its vital qualities, I consider it one of the most interesting portraits by Goya."

In the opinion of Dr. August L. Mayer, of the Alte Pinacothek in Munich the picture of which this is a reproduction belongs to the best of all the portraits from the hand of Goya known to him.

THE WINTER ACADEMY.

The jury of selection for the Winter Academy, to open Dec. 19, is composed of Herbert Adams, J. W. Alexander, Celia Beaux, G. Bellows, E. Carlsen, W. M. Chase, C. C. Cooper, E. I. Couss, Kenyon Cox, Bruce Crane, C. H. Davis, F. V. Dumond, B. Foster, A. L. Groll, C. Hassam, C. W. Hawthorne, W. H. Howe, Bolton Jones, F. W. Kost, J. Lie, H. A. MacNeil, F. Mora, W. L. Palmer, W. E. Schofield, W. Granville-Smith, A. T. Van Laer and R. Vonnob, the hanging committee of G. Beal, L. Ochtman and Phimister Proctor, and the jury of awards of R. I. Aitken, Paul Dougherty, Chester Beach, D. Chester French, E. H. Blashfield, F. C. Jones, J. A. Weir and I. R. Wiles.

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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40th Street.

Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,

15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,

15-17 East 40th Street.

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| Canada (postage extra) | .50 |
| Foreign Countries | 2.75 |
| Single Copies | .10 |

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SOME TIMELY TRUTHS.

The following reflections which we copy from the excellent and sensible letter of a Chicago business house we commend to the attention of our readers:

"Present conditions" in general mean a degree of depression, a shade of uncertainty. And the query is, if in such situations advertising should be curtailed or stopped.

By all means, no. Should a runner stop for a rising grade, or a swimmer for an adverse tide? If they did, where might their rivals in the race be when they started up?

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There may be less business to get in dull times, but there are also less men who use the best ways to get it. Some of the greatest harvests ever gathered in advertising have been garnered in times of depression. Good advertising is rarely stopped by misfortune. It is ten times as often stopped by over-demand.

But is this in reality any time to feel blue? Doesn't it look as though we might be on the verge of unprecedented business prosperity?

Home prospects look better than usual. Big crops at high prices bring smiles to the faces of nearly one-half of our people. The railroads got a little encouragement. Our new banking system will ward off some dangers.

Then what new boons may come to us—like gifts from the dead—as a result of this pitiful war? Reason tells us they must come if we reach out to get them. Life still flows on amid that devastation. People must be clothed and fed. And the markets abandoned by the nations which held them should be supplied by us.

When millions desert the arts of peace, those who abide, well-equipped and ready, surely ought to prosper.

As for war news affecting the value of ads, it certainly doesn't detract from them. It is giving to advertisers increased circulation with no present advance in cost.

No, these are not times to cease advertising, save under rare conditions. The harder the fight the more one needs his best weapons. The more "quitters" there are the more there is for the rest of us. And we who keep ready and active and fit—who keep in the thick of things, dull times and good—will hold immeasurable advantage "when the tide comes in."

EXHIBITIONS NOW ON**First MacDowell Club Show.**

Paintings and sculptures by eleven artists comprise the first exhibition of the season at the MacDowell Club now on to Nov. 1. The exhibitors are LeRoy Barnett, B. C. Brown, Robert C. Doran, Edwin Frey, Burt W. Johnson, Wray Manning, L. Pearl Saunders, and Karl Schmidt, painters, and Helen Farnsworth Mears, Annetta St. Gaudens, and Louis St. Gaudens (deceased), sculptors. The work of Messrs. Doran and Manning, both pupils of Kenneth Hayes Miller, exhibiting publicity for the first time, commends itself to special notice for its sincerity and originality.

The sculpture includes the half size models of the two figures of Prince Henry and Van Trump, by Louis St. Gaudens, for the New York Customs House, lent by Cass Gilbert, as well as other works by the deceased sculptor. Mrs. St. Gaudens exhibits her relief of the "Bird Masque" given in Cornish recently, and for the central figure of which Mrs. McAdoo was the model.

The next group of artists to show at the club Nov. 5-17 includes Alexander Curran, F. C. Jones, Jules Turcas, Henri, Laurel Harris, painters and Anna V. Hyatt and Frances Grimes, sculptors.

Portraits Flat and Round.

There is open at the E. Milch Galleries, 939 Madison Ave., to Oct. 31, a notable little exhibition of portraits. There are oils, miniatures, colored crayons, a water color and some sculptures, 52 examples in all. W. J. Baer signs a delightful picture of a little "Girl and Kitten" and "Constance," somewhat heavier in technique. Richard F. Maynard's little "Miss X" is fresh and attractive and his reader called "Aureola" is effectively lit. J. Campbell Phillips has a head of "Dr. Stephen Smith" and a smiling "Mrs. Louisa Dorr." De Witt M. Lockman emphasizes his good art in "Rosamond" and Edward Dufner has handled effectively a girl with chrysanthemums as well as "Mrs. E. D." Other oil portraits are by Ferdinand Maesch (a somewhat crude presentation of the late Pres't Madero of Mexico), Richard Creifelds, George Lawrence Nelson and Helen M. Turner. Cecil Jay Hitchcock sends four miniatures, handled with refreshing freedom and brilliant in color. Other creditable specimens are by A. E. Henderson and Mathias Sandor. Blanche Roberts has clever colored crayons, Miss Henderson a water-color, and the sculptures are by Edmond T. Quinn (among four examples, a striking marble bust of Edwin Markham), Charles L. Hinton, Brenda Putnam, Anthony de Francisci, Evelyn James, Ulysses U. Ricci, Blanche Roberts and Karl Gruppé.

School Art League Exhibit.

An exhibition under the auspices of the School Art League, of New York, was held late last and early this week at the Fine Arts Building, West 57 Street, and included work of the pupils of 28 high schools of the city. The work of the pupils of the Washington Irving High School, especially in posters and decorative designs, was surprisingly good.

The good work accomplished by the League, only three years old, is proven by the number of pictures and casts constantly added for the decoration of the city schools. To promote art interest, the League has arranged for a series of lectures at the Metropolitan Museum and special authorities have been engaged to explain the loan collection of Colonial Portraits, Renaissance Sculptures, Period Furniture, Historic Costumes, etc. Art Galleries are visited and scholarships awarded.

The exhibition included costume illustration, commercial designs, posters, home decoration, wall paper designs, drawings from the model, and all practical drawing in manual training.

COMING ART SALES.

The American Art Association announces as its opening sale of the season that of manufactures and artistic productions from England, France and Germany, whose importation has now practically ceased, composing the stock of James E. Caldwell and Co., of Philadelphia, especially selected and imported for their retail trade, some more or less damaged by smoke and water, but all of which have been renovated, while the majority are in their original condition. The sale will be held by direction of the Underwriters Salvage Co. of New York and will take place at the American Art Galleries No. 6 East 23 St., beginning Thursday afternoon, Oct. 29, and continuing for the eight following afternoons, exclusive of Sunday.

The Association's first important private sale will be that of the artistic and other property of the late Mrs. Theodore Havemeyer, contained in the Havemeyer residence No. 242 Madison Ave. to be offered by order of her executors, and to take place on the premises Monday-Saturday afternoons Nov. 16-23 next, with a public view, also on the premises Wednesday-Friday Nov. 11-13 from 10 A. M.-5 P. M. The property comprises art furniture, jewelry, modern paintings, and some rare Gobelin tapestries, including "Les Fêtes du Village" woven by Michael Andran in haute lisse, after a design by Etienne Jeauvat.

Mr. Clarence J. Dearden will sell through the Association on the afternoons of Dec. 3-9 at the Galleries, his collection of early English and American furniture and antiques, with a large number of old English mahogany chairs, purchased by a New England collector, now deceased, at the Tiffany Studio sale of the Thomas B. Clarke collection.

On Jan. 5-8, 1915, the Association will sell over six hundred antique Chinese rugs, a collection, formed during the past eight years by Mr. Thomas B. Clarke, principally through his former partner, Mr. Edward Runge.

Statement of the Ownership, Management, Circulation, etc., of the AMERICAN ART NEWS, published weekly from Oct. 15 to June 1—monthly in mid-June, July, August, September, at New York, N. Y., required by the Act of Aug. 24, 1912.

Editor, James B. Townsend, 15 East 40 St., N. Y., Managing Editor, A. van Cleef, 15 East 40 St., N. Y., Business Manager, Lyon J. E. Mearson, 15 East 40 St., N. Y., Publisher, AMERICAN ART NEWS COMPANY (Inc.), 15 East 40 St., N. Y.

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LONDON LETTER.

Oct. 14, 1914.

It would be unfair to draw conclusive deductions from the exhibition of modern Spanish Art which opened last week under the auspices of the Spanish ambassador at the Grafton Galleries, for in it the anecdotal side of modern Spanish painting is exploited to the practical exclusion of every other. Viewed in the grayish atmosphere of an English Autumn the vivid coloring of Zuloaga and Fortuny seem more insistent and bold than can be the case in the land which produced them, so that the general impression conveyed by the collection is that of unrestrained, uncurbed indulgence in what might be termed the "pleasures of the paint-box." If one is to judge by the present exhibition, the modern Spanish artist concerns himself somewhat exclusively with a superficial observation of life, with the sparkling eye of the Spanish lady, her effective mantilla, and her gaily colored shawl, rather than with the less obvious and more subtle aspects of life and nature. Possibly difficulties of transit at the present time may account for the absence of the names of two or three really important men from the list of exhibitors and for the meagre examples of the work of others, facts which tend to decrease the value of the exhibition from the educational point of view though they are unlikely to affect the estimate of the average visitor. In spite of what might be said, however, to the detriment of the show, the whole impression conveyed by it is one of sunshine, color, and gaiety, a result not to be lightly dismissed in these times of sombre seriousness.

Dealers not Cutting Prices.

With due deference to the veracity of the daily press, one is bound to discount certain rumors which accuse eminent West End dealers of parting with their works of art at nominal sums in order to effect sales at any cost. A paragraph in one of the leading papers tells a pathetic story of one well-known dealer who is said to have sold, for 10 guineas, a piece of sculpture for which he was originally asking 200 guineas. Now, either that piece of sculpture was never worth more than 10 guineas or else the dealer has been guilty of a most unlikely error of judgment in cheapening his own market and depreciating his own goods. The latter course is improbable and one must accept with reservations the rumors now afloat respecting the state of affairs in London art circles. That sales are few and far between, is to be believed, but that reputable firms are reducing their prices below reasonable limits is less credible. If one knows anything of character, one may safely assume that to deery their own wares is the last thing to be expected of dealers of experience and standing.

The International Society of Sculptors, Painters and Gravers opens its doors at the Grosvenor Gallery this week. It will be interesting to note in what degree the title of "international" will be justified this year, and to what extent the art of Germany and Austria will be represented. The idea of nationality in art hardly commends itself to sensible people, but for all that it is difficult to avoid prejudice at the present time. Happily the ill-feeling which for a short time banned Wagner from English concert programs, has vanished and no doubt (provided that it has been possible to obtain the due amount of continental contributions) a similar tolerance may be expected to prevail in art galleries.

Coming Exhibitions.

Among other exhibitions announced for this month is that of the Royal Society of Painters in Water-Colors and of the Royal Photographic Society, the latter to be held at the Gallery of the Royal Society of British Artists. One understands that the present attendance at exhibitions shows a considerable decrease and that even the various charitable objects in connection with which the majority are being run, have not sufficed to stimulate attendance.

Admirers of fine watercolors will learn with regret of the death of H. S. Hopwood whose pictures of English domestic life have for many years attracted attention at the exhibitions of the Watercolor Society. His picture "Industry" was bought for the Chantrey bequest and although the artist was not among those who bid for popular favor, his work was held in high esteem by lovers of what is sincere and thorough. A gap has also been left in the ranks of connoisseurs and collectors through the death of Robert Drane, a specialist in English china and porcelain.

L. G.-S.

The Montclair Art Association, of which William T. Evans is president, held its annual autumn reception for members and guests at the Montclair Art Museum this week. The exhibition on to the end of the month, consists of 132 pictures, representing about 75 well-known artists, native and foreign.

BOSTON.

More silhouettes and modern ones by Mrs. Florence M. Tolman of Cambridge, form a group of some twenty examples of this sufficiently lost art in the Arts and Crafts rooms. They are not only portraits, but venture into the field of genre, and while one does not know the Vermeer von Delft in this line of art, one may venture to rank Mrs. Tolman a good second. The lady crocheting, the little girl dressing her doll, etc., are much "a la mode" as to subject and very adequate in treatment.

These rooms contain many other interesting things, including beautifully carved and gilded frames from the Carrig-Rohane shop.

The Architectural Club on Somerset St. has in its basement dining-room a notable collection of old furniture of several periods, but especially noteworthy because of the presence of about a dozen beautifully carved and inlaid wedding chests collected from little, out of the way towns of Syria. Many of the examples are four hundred years old and represent a branch of Oriental craftsmanship about which little has been known here until recently.

The Art Museum is exhibiting a newly acquired two-foot high statuette of Heracles, purchased from the Bartlett Fund income, and said to be a good Roman copy of a Greek bronze original of the fifth century B. C.

Owing to unavoidable delay in the completion of the building of the Guild of Boston Artists, the opening exhibition has been postponed until Nov. 2. The exhibition will continue two weeks and every member has the privilege of sending two pictures of which one at least is guaranteed admission. At the Vose Gallery, in addition to the works mentioned last week, should be noted an autumn landscape by Joseph Jefferson, and examples of the art of William Keith, Geo. Boughton, Chas. H. Davis, George Inness, Gedney Bunce and Winslow Homer.

Oils by New York and New England artists, many of which were shown at his annual Springfield exhibition, are exhibited by Mr. James D. Gill in his gallery in the Phillips building. Among the painters represented are C. W. Eaton, A. T. Miller, R. M. Shurtliff, W. H. Howe, Carroll Beckwith, W. A. Coffin, W. E. Norton, C. P. Gruppe, Robert Henri, W. R. Leigh, Cullen Yates, Lewis Cohen, Jules Turcas, Horatio Walker, Homer Martin, W. W. Churchill, Charles F. Pearce and Arthur C. Goodwin.

John Doe.

PHILADELPHIA.

The completion of the Monumental Tower and West Wing of the University Museum, commenced eighteen months ago, affords for the first time adequate facilities for the display of much museum material, both objects of art and archaeology, acquired in recent years.

The round tower, impressive in its massive simplicity, dominates the entire group of museum buildings, whose ensemble suggests the Italian brick architecture of the time of Boccaccio and is approached through a picturesque open cortile of fourteenth century inspiration. A conical roof of red tiles topped by an artistic lantern gives the finishing touch to the composition. It contains a circular hall for the display of large works of ancient art and a lecture room seating seven hundred and fifty persons. The walls of the interior are lined with hollow tiles, in soft gray color, supposed to absorb the echoes.

Pictorial Photography.

An exhibition of Pictorial Photography, conducted under the auspices of the Photographic Society, will be shown at the Rosenbach Galleries from January 18 to 30, 1915. An interesting display of etchings and color prints by Haig, Fitton, and others, of foreign cathedrals and churches, brought into unhappy prominence through the war, is now current in the same gallery.

Eugene Castello.

CHICAGO.

The Municipal Art League's \$25 prizes at the recent Arts and Crafts exhibition, to encourage industrial art in Illinois, went to George H. Trautman, Virginia Chester, Albert Wendt, all of Chicago, and Thomas F. Googerty, of Pontiac. Mrs. J. Ogden's prize of \$50 for the best show of pottery, was awarded to the Fulper pottery of Flemington, N. Y. Pauline Fjelde, of Minneapolis, won the prize of \$50 offered by Mrs. Julius Rosenwald for the best exhibit in textile art. The Arthur Heun prize of \$50 went to Mrs. William H. Clapp, of New York, for jewelry. The Atlan Ceramic Club prize of \$10 was given to Ora V. White, of Minneapolis, and honorable mentions for the decoration of a chop plate were won by Frances E. Newman, of Minneapolis, and Florence A. Huntington, of St. Paul. Honorable mention was also given to the printed textiles of Fayette Barnum, of New York.

The Chicago Ceramic Gallery attracted many visitors. Among the exhibitors showing notable work were: Isabella Klis-senger, Mary E. Hipple, Bertha L. Band, Marie E. Bohman, Amanda E. Edwards, Tillie E. Boothe, Mrs. Owen Brown, Anna V. Cornish, Marie Claybaugh, Edith Kredell, Ione Libby Wheeler, Maude Myers, Abbie Pope Walker, Bertha Park, Rena O. Pette-son, Marguerite J. Rood and Louise Rees.

In the Galleries.

The Thurber Galleries opened their season with an exhibition of eighty etchings, by Mortimer Menses. This collection included portraits of Whistler, studies of Eastern people, nocturnes of city and country, scenes at the Durbar, drawings of famous cathedrals and landscapes.

O'Brien opened the season with an exhibition of portraits, by Louis Betts. Among the subjects are Charles L. Hutchinson, Le-Verne W. Noyes, Jenkin Lloyd Jones, A. A. Sprague Sr., and other prominent men and women of Chicago. H. Effa Webster.

IN OTHER CITIES.

Lorado Taft's marble group, "The Solitude of the Soul," has been purchased by a group of friends of American art and presented to the Chicago Art Institute.

An exhibition of lithographs from the collection of Mr. Julius C. Karmann, is now on at the John Herron Art Institute, Indianapolis. A number of poster designs by Norman Tolson, of Chicago, are also on view to Oct. 28. In November will come the 19th annual exhibition of western artists, and collections illustrating modern Hungarian peasant art and of tapestries, furniture and antique Persian art. Other announcements are, December, the Macbeth collection; January, a selection of pictures from the last Carnegie exhibition; February, oils by Robert V. V. Sewell and the Scribner exhibition of the processes of book-making; and March, the eighth annual exhibition of the works of Indiana artists.

Theodore Butler, son-in-law of Monet, is exhibiting figure and landscape oils at the Gage Gallery, Cleveland, O., where are also shown bronzes by Anastasia St. Leger Eberle. An exhibition of the work of Cleveland artists is on at Hatch's Art Studios.

A portrait of the late Mrs. Adlai Stevenson, of Bloomington, Ill., for two terms president general of the Daughters of the American Revolution, is to be placed by the Chicago Chapter, in the Illinois room in Memorial Hall, Washington, D. C.

The jury of selection and award, of the fifth biennial exhibition of contemporary oil paintings at the Corcoran Gallery, of Washington, from Dec. 1 to Jan. 24, 1915, is composed of Edward W. Redfield, Edmund C. Tarbell, Robert Clarkson, Robert Henri and Emil Carlsen.

The collection of paintings gathered by the Chicago Society of Artists for the biennial of the General Federation of Women's Clubs at the Art Institute in June has been touring in the West. In November it will be shown in Milwaukee under the auspices of the Art Association, and in December at the University of Nebraska.

The thirteenth annual exhibition of Industrial Arts is now open at the Bloomington Art Institute.

D. S. Hess To Move.

D. S. Hess & Co., decorators, have leased the building, 3 East 40th St., formerly occupied by the Cottier Galleries. The lease was negotiated by J. Herbert Morganstern for Stephen H. Tyng, Jr., & Co. The property is owned by John S. Montgomery.

LITERARY JOTTINGS.

The November Harpers has an interesting woodcut by Henry Wolf of Raeburn's portrait of James Johnston of Straiton. The colored frontispiece is a reproduction of a painting by Frank Craig, illustrating "The Ninth Man," a Cinquocento story by Mary Heaton Vorse. Marion Whiting shows by word and photo, what is "Behind the Shutters of a Kashmir Zenana," and Galliard Hunt tells of "American Society a Century Ago," illustrated by contemporary prints.

The leading article in the October "International Studio," is on "The Paintings of F. C. Frieseke," by E. A. Taylor. Other articles are "The National Competition of Schools of Art, 1914," by W. T. Whitley;

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"American Art at the Anglo-American Exposition," "A Studio Home in Connecticut," by W. H. deB. Nelson; "American Society of Miniature Painters," "A Portrait by Eugene E. Speicher," "The Fairy Folk of Dugald Stewart Walker," and "A Portrait by Leopold G. Seyffert."

Mr. William Macbeth, of 450 Fifth Ave., has published a valuable little volume of 105 pages entitled "Biographical Notes," in which he treats of fifty American painters whose pictures are to be seen from time to time in his galleries. A brief sketch of the career of each artist is given with a reproduction of one of his works.

In the November "Scribner's," John Galsworthy writes, "Thoughts on this War," and Richard Harding Davis has some readable notes about the German occupation of Brussels. A. Barton Hepburn, formerly Comptroller of the Currency, discusses "The Trade Opportunity of the United States," Maurice Francis Egan talks of "The Necessity of Being Irish," "In the Field of Art," Mr. Weitenkamp tells of "Mezzotinting for the Painter."

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Arlington Galleries, 274 Madison Ave.—Chil-
ean landscapes by Arthur Helmsby.
Berlin Photographic Co., 305 Madison Ave.
—Paintings and stage decorations by
Leon Bakst. Drawings, Paintings and
Grotesques by Herbert Crowley.

City Club, 55 West 45 St.—Portraits and
genres by Wayland Adams.

Daniel Gallery, 2 West 47 St.—Watercolors
by Charles Demuth to Nov. 4.

Folsom Galleries, 396 Fifth Ave.—Works
by American Artists.

Goupil Galleries, 58 West 45 St.—Monotypes
and original etchings in color. Bronzes
by Rembrandt Bugatti.

Hispanic Museum, 156 St. and B'way—
Spanish art, etc. Daily and Sunday, 10
A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian
potteries and Chinese hangings.

Frederick Keppel & Co., 4 East 39 St.—
Etchings by Bone, Cameron, Lepère and
Zorn to Nov. 14.

Macbeth Galleries, 450 Fifth Ave.—Recent
American oils.

Metropolitan Museum, Central Park at 82
St. East—Open daily from 10 A. M. to
5 P. M.; Saturdays until 10 P. M.; Sun-
days 1 P. M. to 5 P. M. Admission Mon-
days and Fridays, 25 cents. Free other
days. Morgan collection on public view.

E. Milch Galleries, 939 Madison Ave.—Por-
traits in oil, miniatures, and sculptures, to
Oct. 31.

Montross Gallery, 550 Fifth Ave.—Opening
exhibition of recent American oils.

Municipal Art Gallery, Washington Irving
High School, 16 St. and Irving Place.—
Exhibition of the work of the Herter
Looms.

New York Public Library, Print Gallery,
(Room 321).—Etchings and engravings by
J. F. Millet, to honor Centenary of Art-
ist's birth. Stuart Gallery (Room 316)

—Recent additions to the Print Collection.
Room 322—English 18 Century prints be-
queathed by John L. Cadwalader.

Pietro Studios, 630 Fifth Ave.—Exposition
and sales of Art Works arranged by
Mr. W. H. Nelson, editor of the Inter-
national Studio, for the benefit of Euro-
pean war victims, Oct. 28 to Nov. 10.

Reinhardt Galleries, 565 Fifth Ave.—Ameri-
can Oils.

Society Library, 109 University Place—
Prints and Maps of Old New York.

CALENDAR—OUT-OF-TOWN.

Albright Gallery, Buffalo—Jonas Lie-
Panama Canal Pictures.

Boston Art Club—Orson Lowell's draw-
ings. Doll & Richard's—Landscapes by
Mr. Ahl. Arts and Crafts—Mrs. Tol-
mans Silhouettes. Milton Library—
Etchings by A. A. Blum.

Chicago—Art Institute—Exhibitions of Arts
and Crafts and of the Chicago Society
of Miniature Painters.

Rochester Memorial Art Gallery—Exhibi-
tion of Society of Painters of the Far
West. Works by Hayley Lever and Ger-
ma Posters, to Oct. 31.

St. Louis—Art Museum—Fourth Annual
Exhibition of Paintings owned in St.
Louis and exhibition of works by Ameri-
can artists, to Oct. 31.

Syracuse—Museum of Fine Arts—Land-
scapes by Everett L. Warner.

CALENDAR AUCTION SALES.

Metropolitan Art Association—Anderson
Galleries, Madison Ave. and 40 St., Li-
brary late John J. Jennings, afternoons
Oct. 26-27. Etchings, Mezzotints and
Stipple Engravings from the estate of Dr.
F. F. Sellew, etc. Evening of Oct. 28—
Collection bronzes, porcelains and mar-
bles of Mrs. C. Wilson, etc., afternoons
of Oct. 29, 30 and 31.

American Art Galleries, 6 East 23 St.—
Manufactures and artistic productions
from England, France and Germany,
stock of James E. Caldwell & Co., Phila-
delphia. Oct. 28 and days following.

Merwin Sales Company, 16 East 40 St.—
Old books and pamphlets. Morning and
afternoon, Oct. 29.

Frank Vincent DuMond, who has been
visiting in Portland, Oregon, gave a talk
while there on the decorations at the com-
ing San Francisco Exposition, illustrated by
drawings for his mural decoration in The
Court of Honor, "The Onward March of
Civilization."

NOTES OF ART AND ARTISTS.

Henry W. Watrous will have the sym-
pathy of a wide circle of friends in the
death on October 19 of his mother, Mrs.
Ruth Wilson Watrous, widow of Charles
Watrous.

William T. Smedley has returned from
Bear Lake, Pa., and is at work on several
portrait commissions.

Henry Golden Dearth is still at his sum-
mer home at Montreuil-sur-Mer, France
(near Boulogne), guarding his rare old
wood carvings, tapestries, embroideries and
Persian art objects. It is a remarkable col-
lection which has taken many years of
work and a large investment of capital.
Mrs. Dearth and daughter have joined the
Red Cross and are nursing the French
wounded. Their return is expected next
month.

On invitation of the N. Y. Water Color
Club the Sculpture Society will exhibit at
the forthcoming jubilee exhibition a num-
ber of small bronzes.

Leo. Mielziner, who has returned with
his family from his summer studio at Casco,
Me., found while there an attractive subject
in two handsome fisher lads in their pictur-
esque oils. He has been making some
most attractive silver print portraits. Mr.
Mielziner has taken charge of the evening
life classes at the Art Students' League.

F. Usher DeVoll is holding an exhibition
of about thirty canvases at the Toledo Mu-
seum during the current month. He is
painting at present in the mountains at Lit-
tleton, New Hampshire.

Gaetone Capone has returned from the
Catskills where he spent the summer and
is at his studio, No. 500 Fifth Ave.

Miss Isabel Cohen, who recently re-
turned from Rome, is now in Charleston,
S. C., but will come North next week and
will be this season at her studio, No. 30
East 57th St.

Susan Ricker Knox is holding an exhibi-
tion of some thirty-six canvases at the
Gillis' Galleries, Rochester, through Nov.
2. The majority of the works shown are
portraits, many of them loaned, and among
them are several of her charming present-
ments of children which have won her de-
served recognition.

William E. Plympton during the late
summer and early autumn, sold five can-
vases; three nudes and two landscapes.

Albert P. Lucas is modeling a head of a
young girl—"American Type" at his studio,
1947 Broadway. The delicacy and poetry
characteristic of his paintings, are apparent
in his work. He is also painting a
"Mother and Child" in two lights.

William E. Norton recently returned
from the Mass. Coast, where he painted
some of his good marines. At his
studio, 1931 Broadway, he has completed a
large canvas from sketches made along the
Dutch Coast during his last visit to Holland.
He shows several joyous high-keyed sunny
coast scenes and marines painted in Ber-
muda last summer.

J. Philip Schmand spent most of the sum-
mer at Wellsboro, Pa., where he painted a
number of landscapes. Although better
known as a portrait painter these recent
works prove the artist's versatility. At his
studio 1947 Broadway, he is now at work
upon portrait commissions.

William Laurel Harris's important deco-
rations for the Corpus Christi Monastery
at Hunt's Point, while as yet far from com-
pletion, are so well advanced as to give
the observer a thorough idea of design. He
has taken for his theme the passion flower,
which he has cleverly conventionalized for
the ornamental part of the composition. On
either side of the walls, two figure pieces,
"Adoration of the Shepherds" and the
"Blessed Virgin in Majesty" will be placed
when completed, while "Calvary," a votive
picture, will be over the door of the chapel.
The artist's school this season will be at 624
Madison Ave.

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**WORKS of ART
TAPESTRIES
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FURNITURE****THEATRICAL RELICS SOLD.**

The late George P. Elder's collection of Theatrical books, autographs, portraits, views and play bills, illustrating the history of N. Y. City and of the stage, was sold on the afternoon and evening of Oct. 15, by the Anderson Auction Company, at 15 East 40 St.

Mr. Benno Loewy paid \$330 for Joseph N. Ireland's "Records of the New York Stage from 1750 to 1860, the two quarto volumes being extended to thirteen by the insertion of nearly 1,000 actors' portraits.

Mr. M. Barlow gave \$200 for J. S. Hagan's continuation of Ireland's work from 1860 to 1870, the four large quarto volumes extra-illustrated, and also secured for \$35.50, a collection of more than 200 views of theatres in America, wood cuts and engravings, etc.

A picture dated 1847, by Asher B. Durand, of William Henry Chippendale, one of the company of the Old Park Theatre in New York, was bought by Miss Mary Chippendale for \$40.

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Works from San Francisco or vicinity or imported from artists' agents.

"Notice to Agent."

Entries by Jan. 5, 1915

Works received Jan. 2, 4 and 5, 1915

Exposition opens Feb. 20, 1915

Exposition closes Dec. 4, 1915

NATIONAL ACADEMY, Annual Winter Exhibition, Fine Arts Building, New York.

Works and blanks received Nov. 30 and Dec. 1

Opens Dec. 19

Closes Jan. 17, 1915

SOCIETY OF WESTERN ARTISTS

Nineteenth Annual Exhibition—John Herron Art Institute, Indianapolis, Ind.

Entries by Oct. 26

Limit-day for receiving works Oct. 30

Opens Nov. 6

Closes Nov. 29

CHICAGO ART INSTITUTE

Annual Exhibition of American Paintings and Sculptures

Closes Dec. 6

NEW YORK WATERCOLOR CLUB

Twenty-fifth Annual Exhibition—Fine Arts Building

Opens Nov. 7

Closes Nov. 29

PA. SOCIETY OF MINIATURE PAINTERS

Thirteenth Annual Exhibition of Miniatures, Pa. Academy Galleries, Phila., Pa.

Limit-day for receiving works Oct. 26

Opens Nov. 7

Closes Dec. 13

PHILADELPHIA WATERCOLOR CLUB

Twelfth Annual Watercolor Exhibition

Opens Nov. 8

Closes Dec. 13

CORCORAN GALLERY OF ART, Washington, D. C., Fifth Biennial Exhibition

Entries by Nov. 12

Limit-day for receiving works in other cities Nov. 17

(New York—Budworth's; Boston—Doll & Richard's; Phila.—C. H. Haseltine)

Limit-day for receiving works at the gallery Nov. 25

Opens Dec. 15

Closes Jan. 24, 1915

Mr. Robert Gould Shaw, of Boston, obtained for \$245 one of the earliest and rarest playbills issued in New York—"For the Benefit of the Poor. Thursday, Dec. 30, 1753. At the New Theatre in Nassau Street." The next bidder was Mr. Evert J. Wendell. The manager of the theatre was Lewis Hallam, and his company was popularly known as "The Virginia Comedians." The total of the sale was \$2,845.

COCKCROFT LIBRARY SOLD.

At the opening session of the sale of the late James Cockcroft's library, by the Metropolitan Art Association on Oct. 21, in the Anderson auction rooms, at 40th Street and Madison Ave., the best price obtained was \$170 for the "Jesuit Relations," the explorations of the Jesuit missionaries in New France, 1619-1791. This addition was printed in Cleveland, 1896-1901, and seventy-three volumes. The purchaser was Mr. H. Barton.

Mr. N. J. Bolton gave \$31 for a facsimile in sixteen volumes of the original Benares edition of "The Arabian Nights."

The "History of the Norman Conquest of England," by Edward A. Freeman, went to E. Turnbull for \$23, and No. 28, the historical works of H. H., to C. Gerhardt & Co., for \$25.50.

BOOK SALES.

The Merwin Sales Company at 16 East 40th St., will sell a collection of old books and pamphlets, including a long series of works on the civil war, and mainly from two private libraries, Oct. 29, morning and afternoon.

AMONG THE DEALERS.

Mr. Edward Brandus is still in Paris, but is expected soon. Mr. William Michel, of the Brandus Galleries, who has been in Switzerland, arrived via Rotterdam and Liverpool on the New York this week.

No word has been received from Mr. Emil Rey, of Arnold Seligmann and Co., who is in Paris, as to the date of his arrival here.

OBITUARY.**Robert Arthur.**

Robert Arthur, a painter known for his pictures of the Maine coast, died on Oct. 21, at the Hotel Wellington. Mr. Arthur was born August 11, 1850, in Philadelphia, and spent his youth in Baltimore and Washington. He received his early training in art in Antwerp and Paris, where he became an intimate friend of Robert Louis Stevenson and his brother. He had lived in New York for the past twenty-seven years, spending his summers at Ogunquit, Maine.

Ferdinand Blumenthal.

The death occurred at sea on Oct. 20, while on his way to New York from Naples, on the steamship Patria, of Ferdinand Blumenthal the well known retired leather merchant and art collector. Mr. Blumenthal who had a Paris residence at 34 Avenue du Bois de Boulogne is survived by a wife and two sons. His hobby was his art collection, which was especially rich in work of the French schools of the eighteenth and nineteenth centuries. On account of his interest in French art Mr. Blumenthal was made a chevalier of the Legion of Honor.

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